

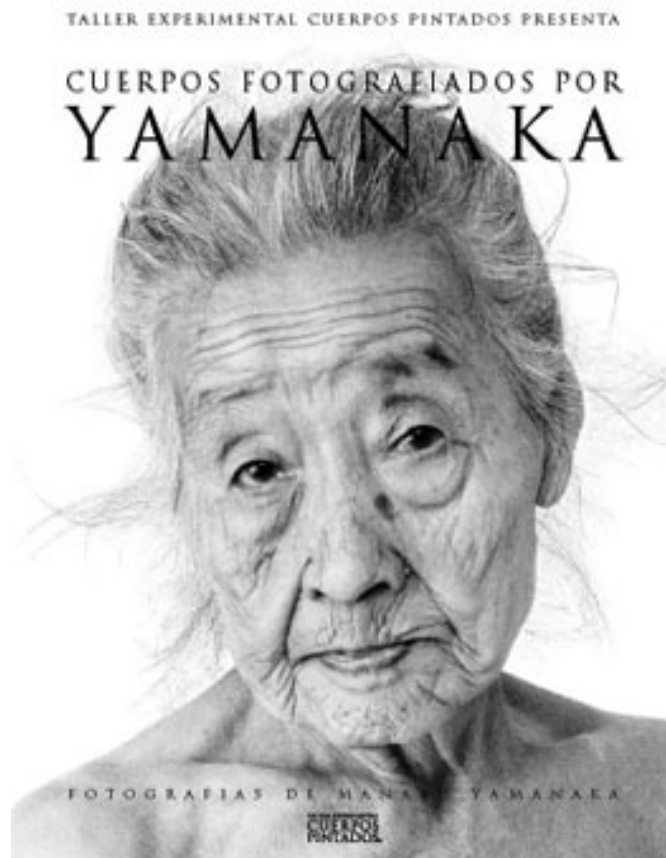
el Color de la Luz

Sinfonía Visual CCLXXXVIII



1

Manabu Yamanaka



- 1 . ARAKAN
- 2 . GYAHTAI
- 3 . DOHSI

1 . ARAKAN

One morning, I met a person clad in rags
who walking slowly emitting an offensive odor.

He was staring at the distant place
with vacant eyes out of focus.

I started early in the morning by bicycle
for searching them in busy streets and parks.

When I found them, I asked them by saying
“Please let me take your snap shots”.

However, they would’t let me take the pictures so easily.

They hated it and walked away.

I followed them and asked again and again.

I continued to follow them in spite of their spitting
and hitting on me until they tired out with their patience.

They finally allowed me to take some pictures of them.

Their profile was as follows.

Person who allowed me to take pictures alter
I accompanied him for two days.

Person who keeps walking several tens kirometers a days.

Person who has no bedding and clothing with him.

Person who keeps chanting prayers earnestly.

Person who clad Entirely with vinyle wrapper.

Person whose hair was curdled like clay.

Person who is not able to hear or speak.

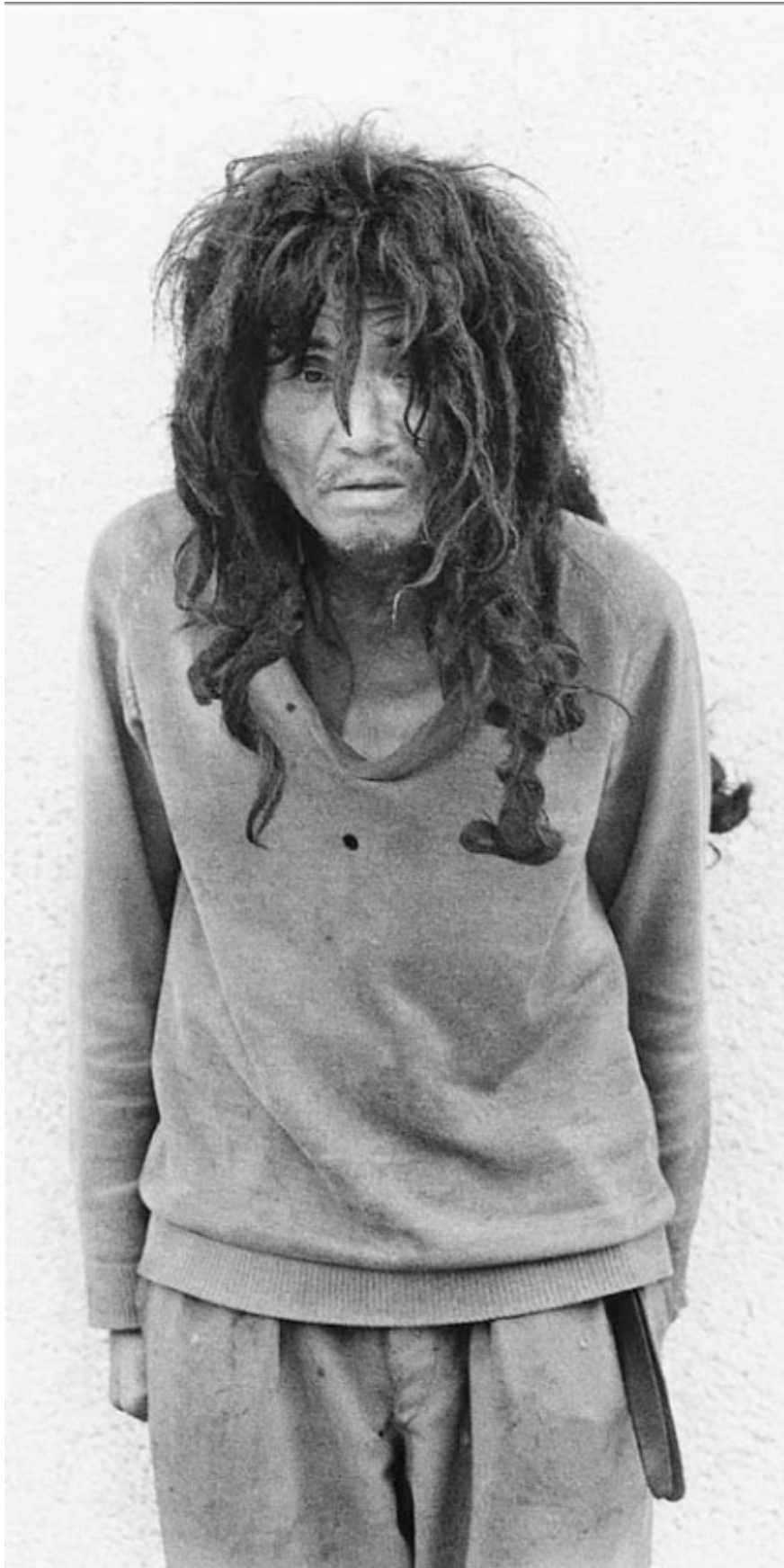
Person whose face is uglily swollen.

Person who keeps sleeping whole day.

Person who is shuffling along because of malnutrition.

**Out of the pictures of hundreds of persons
I have taken during 4 years,
I have chosen 16 persons who have such burilliancy
as if they are holding position between Buddha and human.**

**I am sure those persons deserve to be called ‘Arakan’
who severs the ties of flesh
and is assiduous in practicing austerities.**

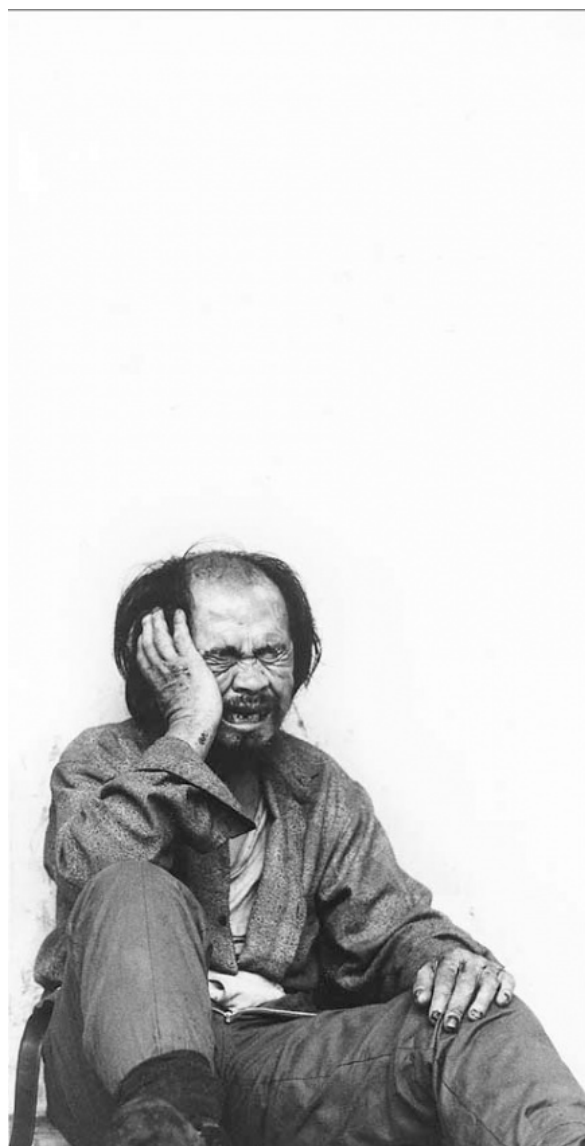










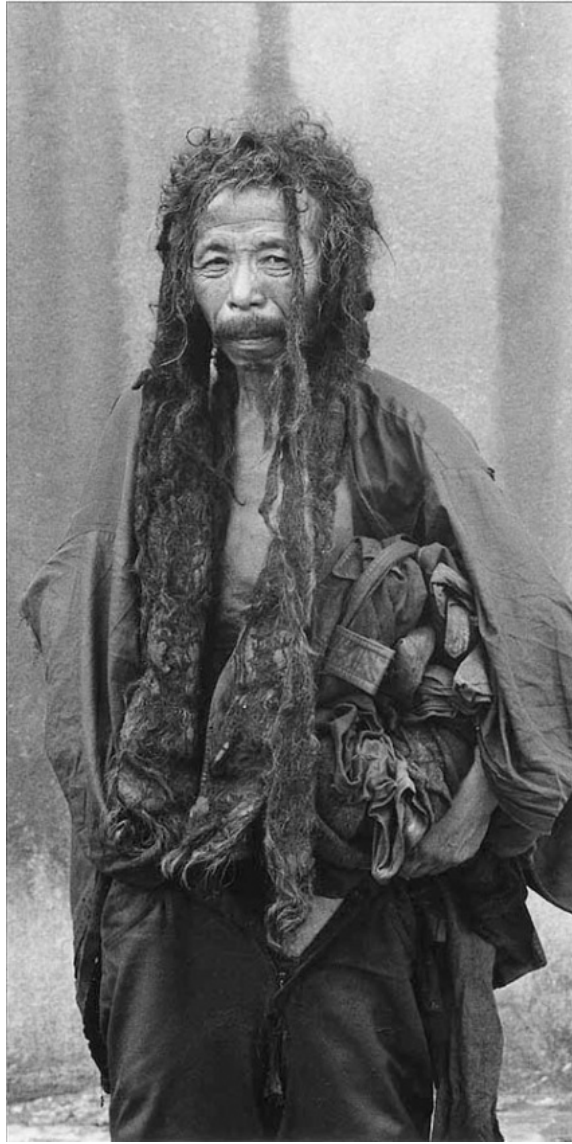








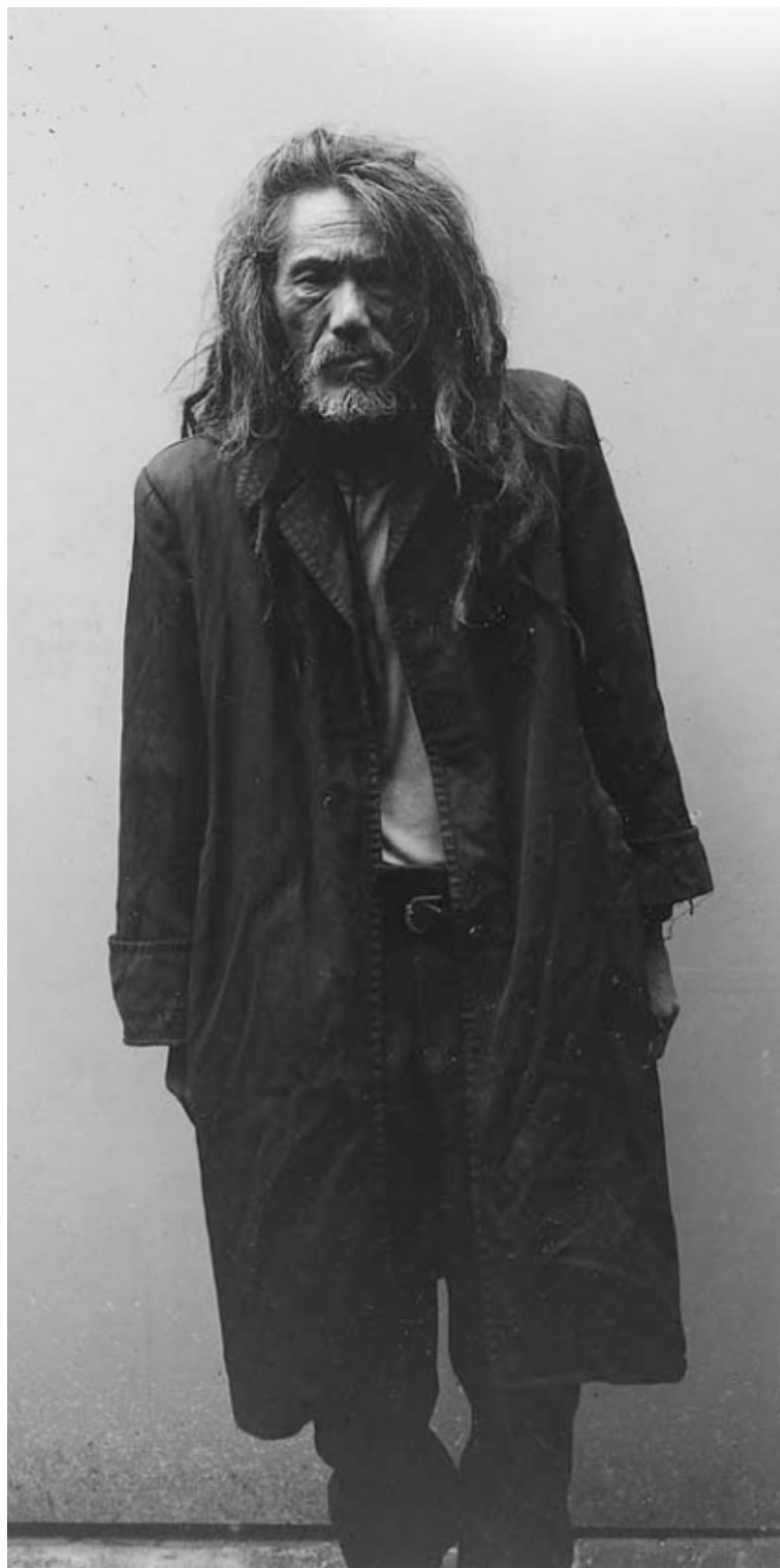












2 . GYAHTEI

After completing my work ‘Arakan’,
I was groping for next title.

In my mind, I was thinking of Buddhist four pains namely
‘birth’, ‘age’, ‘disease’, and ‘death’.

And I had a desire to make photograph
of either ‘age’ or ‘disease’ out of them.

However, regarding the title of ‘disease’,
even if I take a picture of the figure
or carriage of a sick person,
it will not depict Buddhist ‘disease’
but it will show only apparent reality.

Buddhist ‘disease’ is the pain caused
by inevitable retribution of humanbeing.

I thought such picture will not make any photograph I aimed.

As to the title of ‘age’, I felt in the same way.

I thought a figure or life-style of dotard
is far from the title of my next photograph.

One day, while I was talking with one of my friends,
he mentioned about the nude of old people.

“This is it!” I noticed. For the title of ‘age’,
making a copy of old person’s body will be good enough.

I thought more than a half of my work was done at that time
as the next step was only to find out proper model.

Since then, I have taken some dozens of pictures of old persons in the nude.

After selection, I found only some pictures of old women of about 90 years of age left.

**I thought those pictures depict faithfully
“The last physical body of human who is just vanishing away”**





























3 . DOHSI

I feel like clinging to something I know will change me,
but I don't know how.

I decided I'd try by living in an impoverished place
where there was no water supply, no electricity,
and a subsistence unchanged
from that of thousands of years ago.

I'd wake up every morning in house with a dirt floor,
where there was no way to completely escape the elements.

The water I drank was muddy and scarce.

The food I ate was plain.

When I become sick,
there was no medicine or hospitals to look to for help.

People locked in a daily struggle for mere survival
can rarely escape this kind of existence.

Where do they differ from me, I thought.

They have many siblings,
though half of them will not live long.

For this reason, perhaps, they don't live in fear of death,
nor are obsessively attached to life.

They simply live.

I even wonder if they do not regret having been born?

**They live in a reality void of material assets
except for their own bodies.**

**Life is lived fervently in hopes of someday arriving
at that eternal place where there is no suffering.**

How do I appear to them?

Who am I?

Who is Yamanaka?

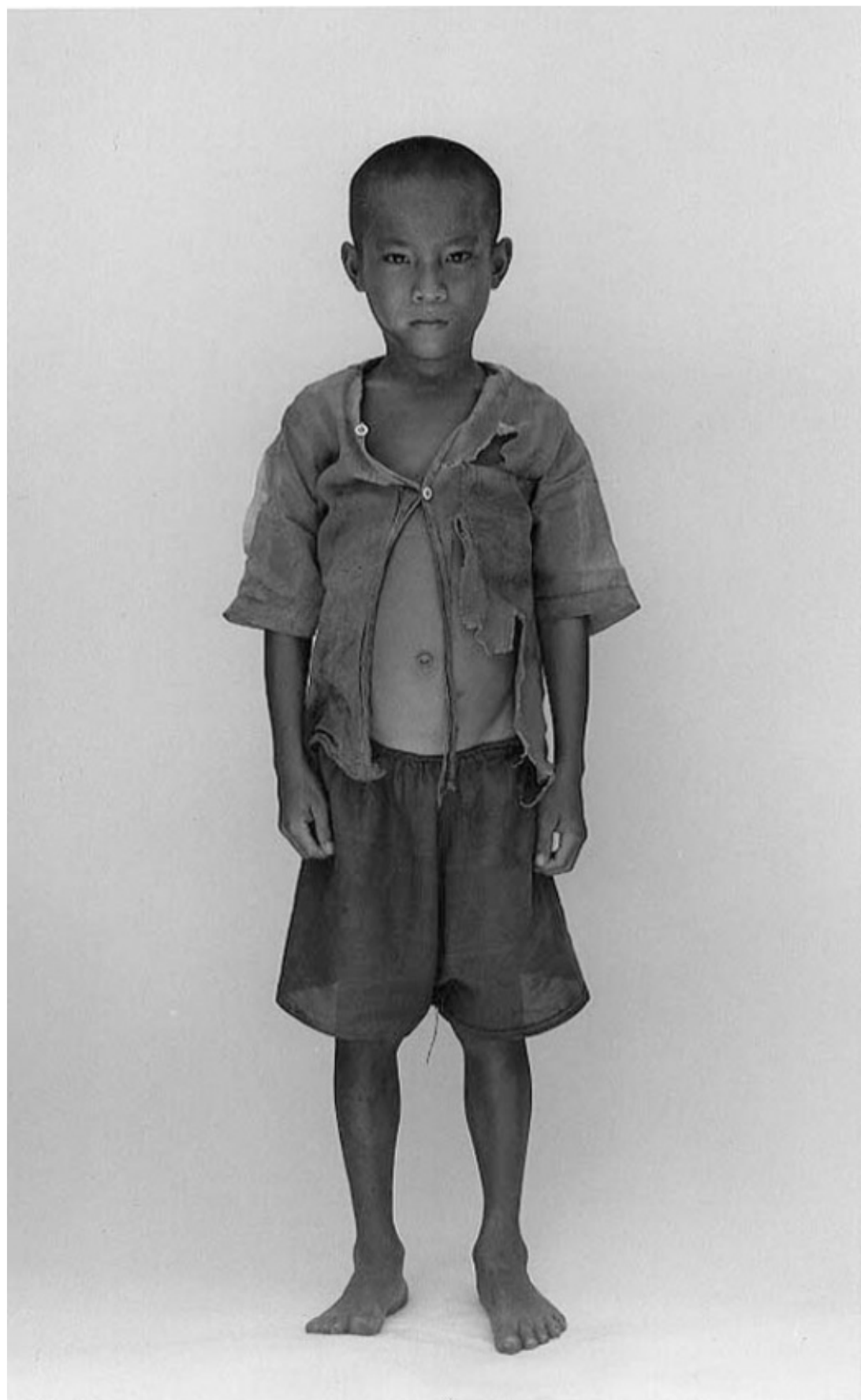
**I was moved by the sight of children
covered in mud, dirt and scratches.**

**They didn't appear
the least bit miserable,
but live robustly.**

**Their eyes were marvelously pure,
like incarnations of the Zenzaidohshi,
children of ancient times
who had rid themselves of all desire
in pursuit of the Way of the Buddha.**



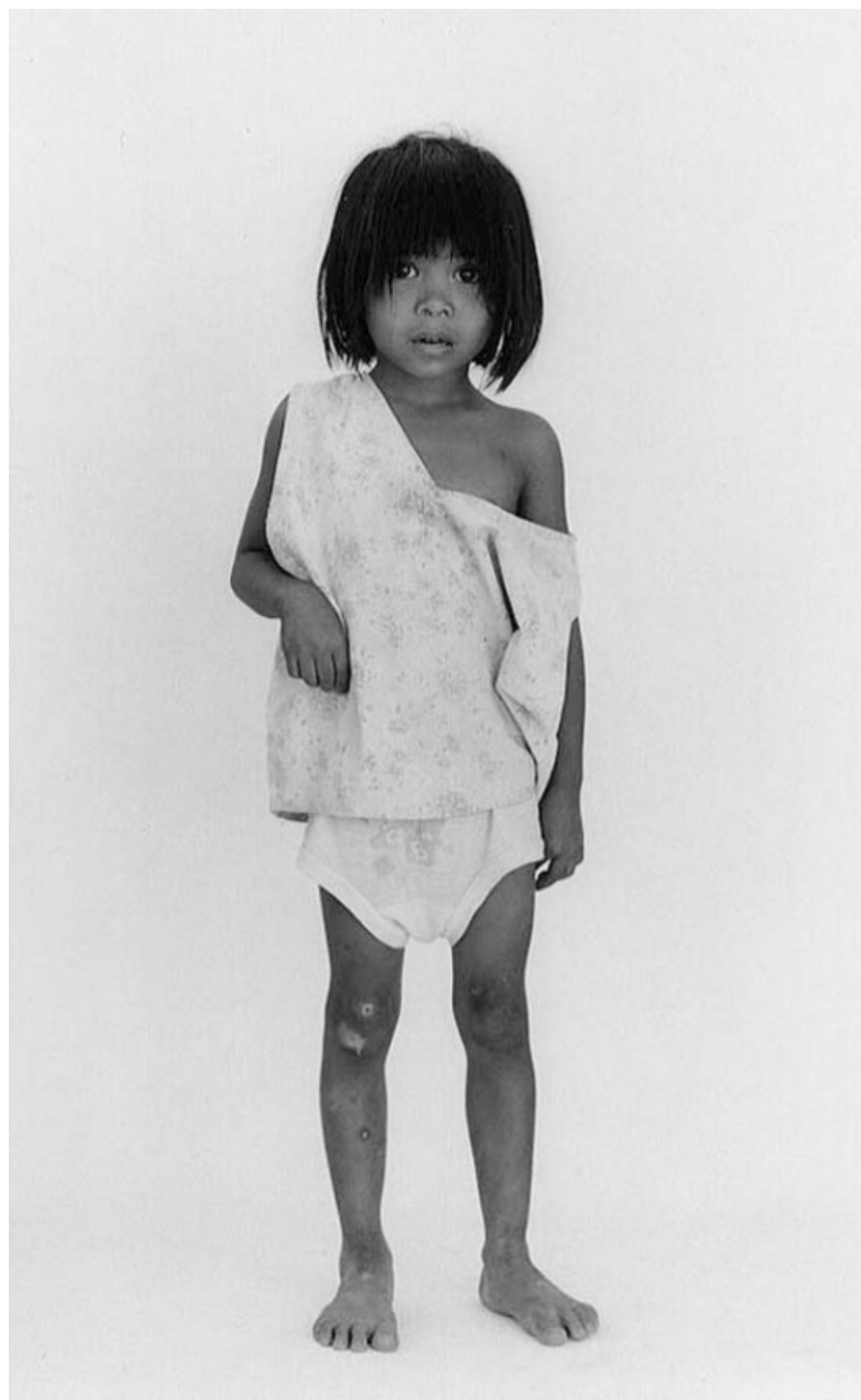


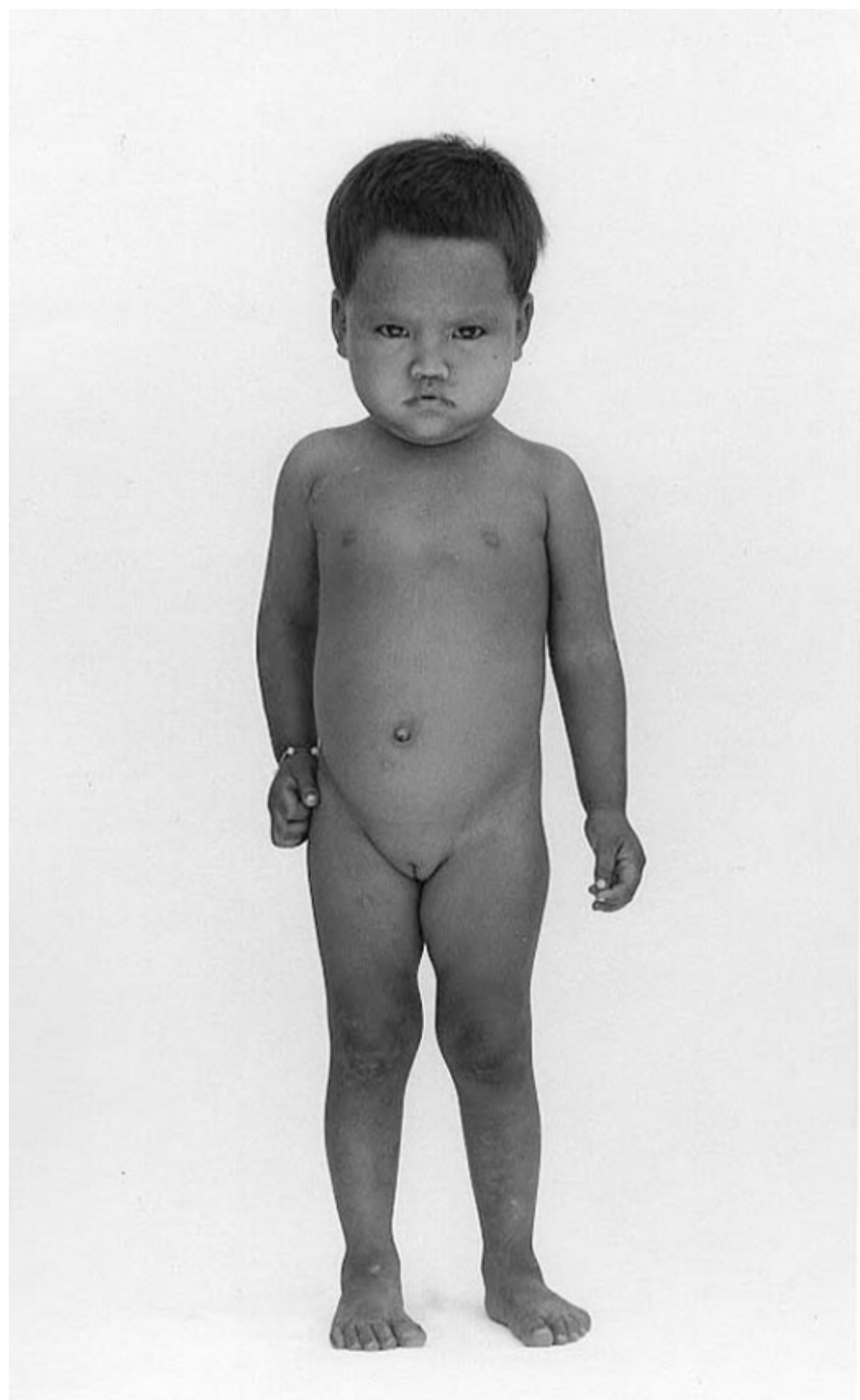


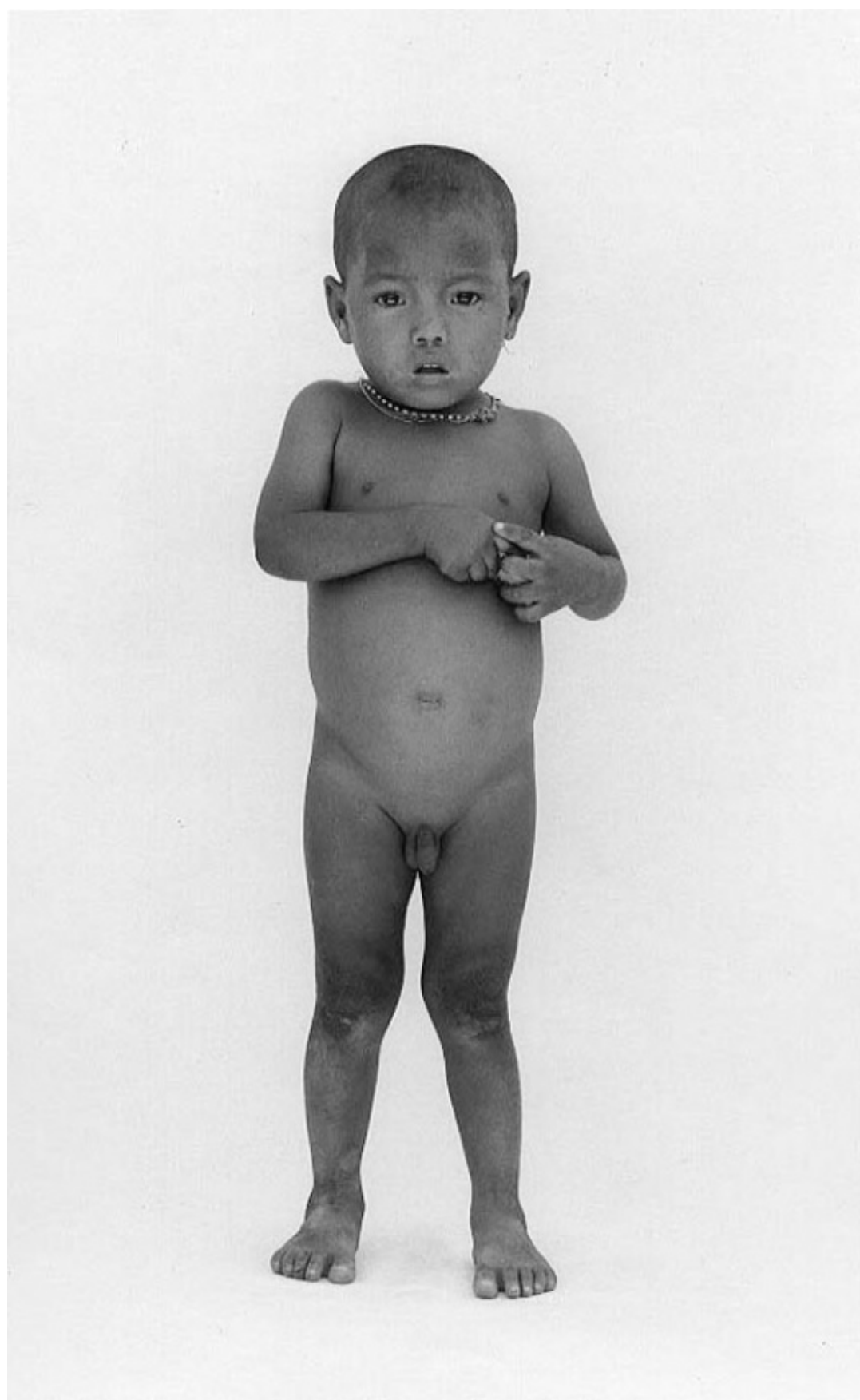


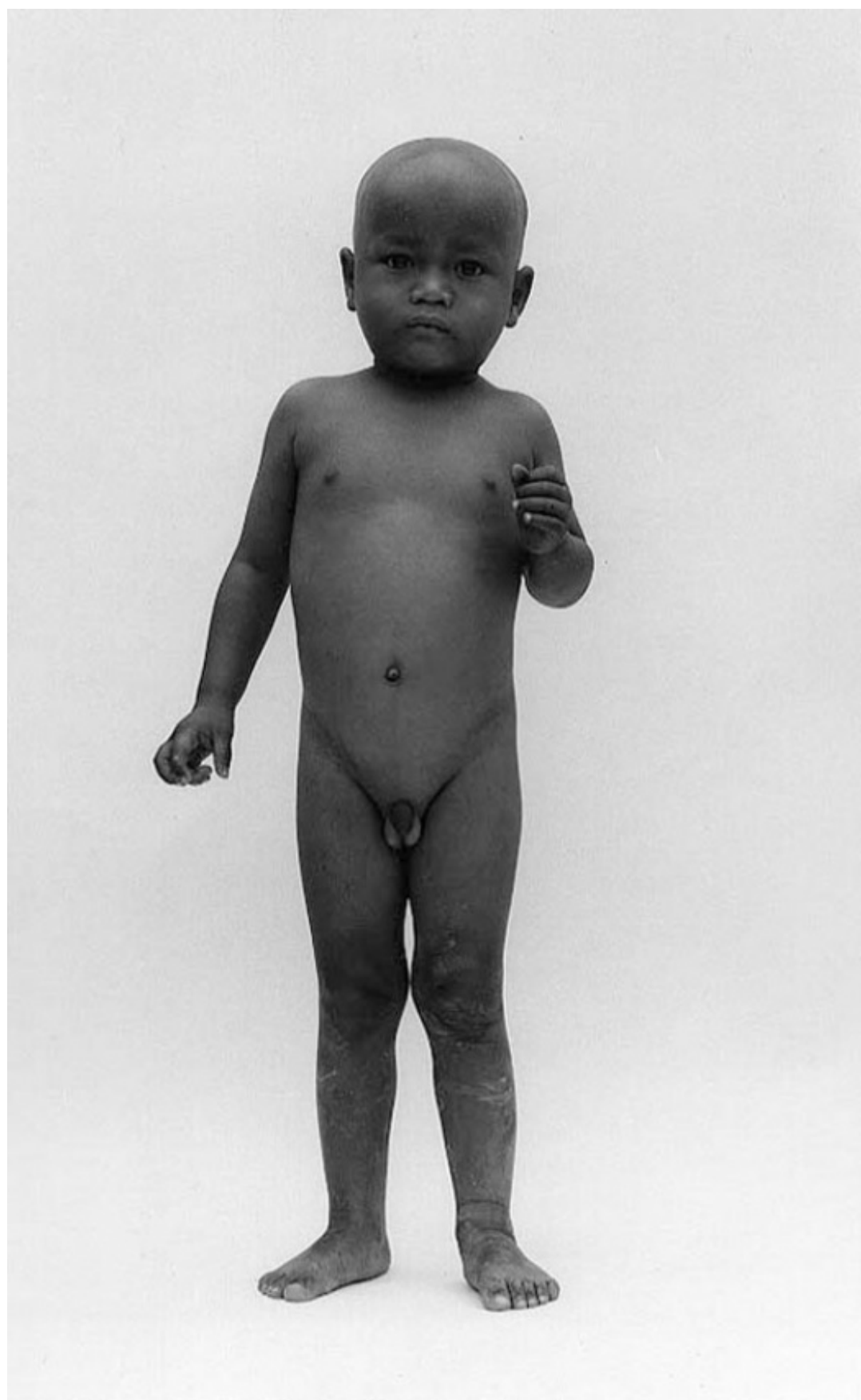














Manabu Yamanaka



Manabu Yamanaka

2

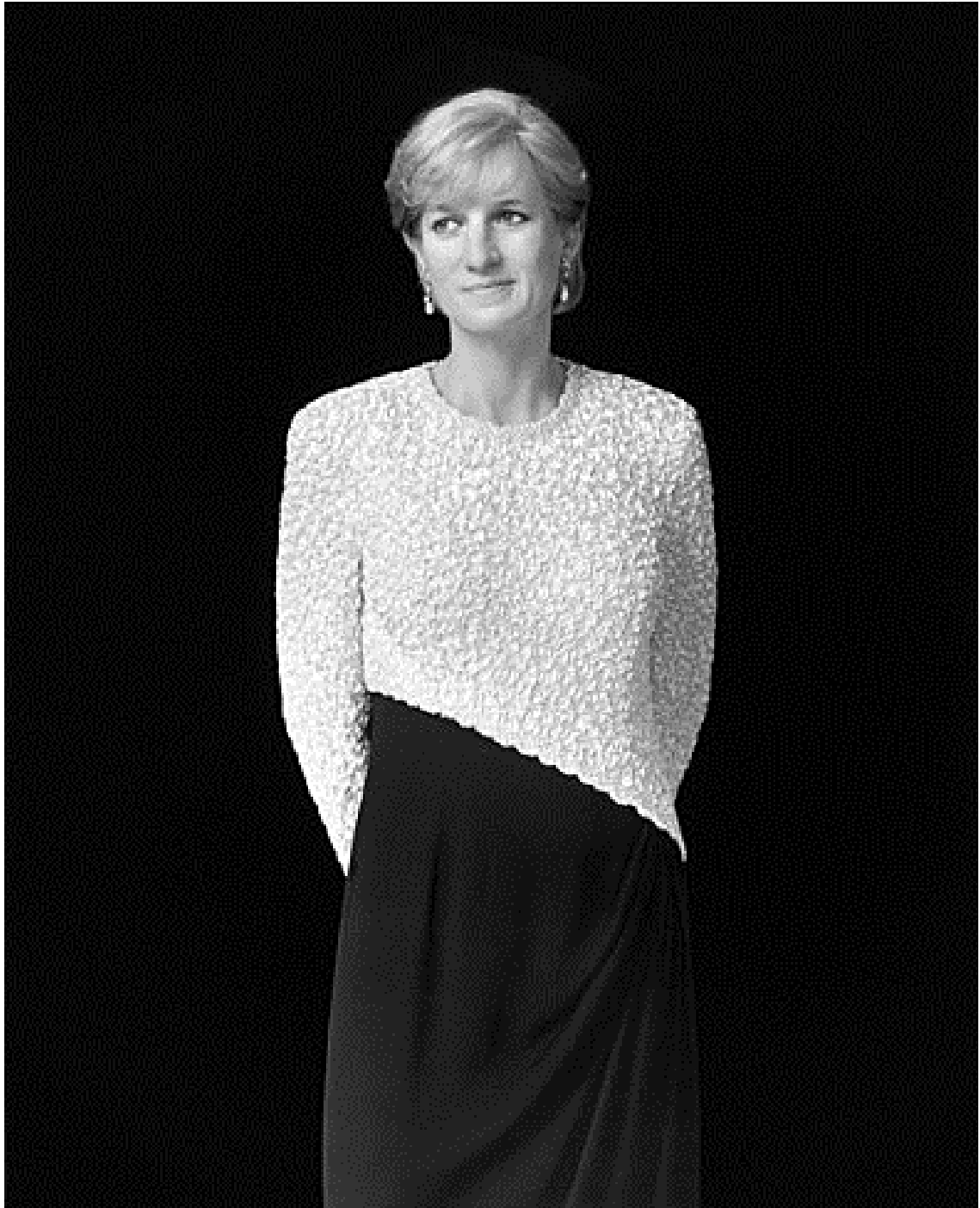
Hiroshi
Sugimoto























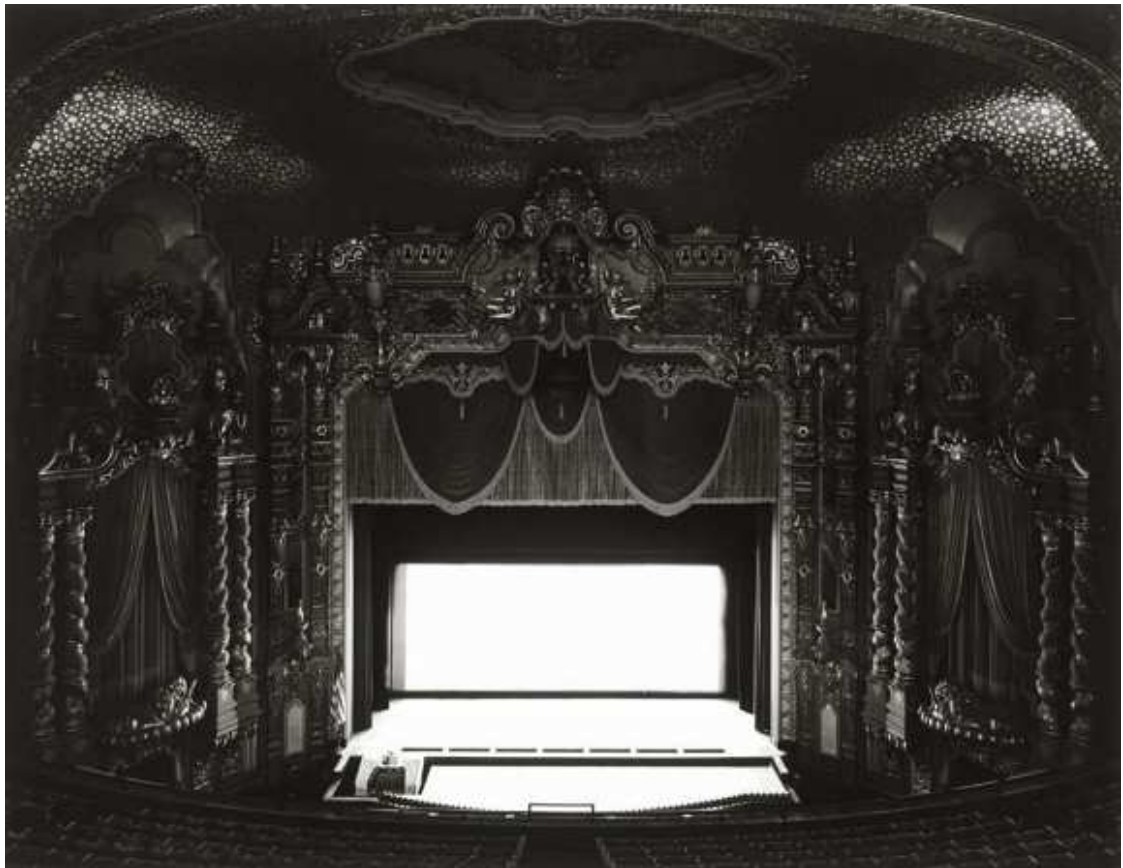




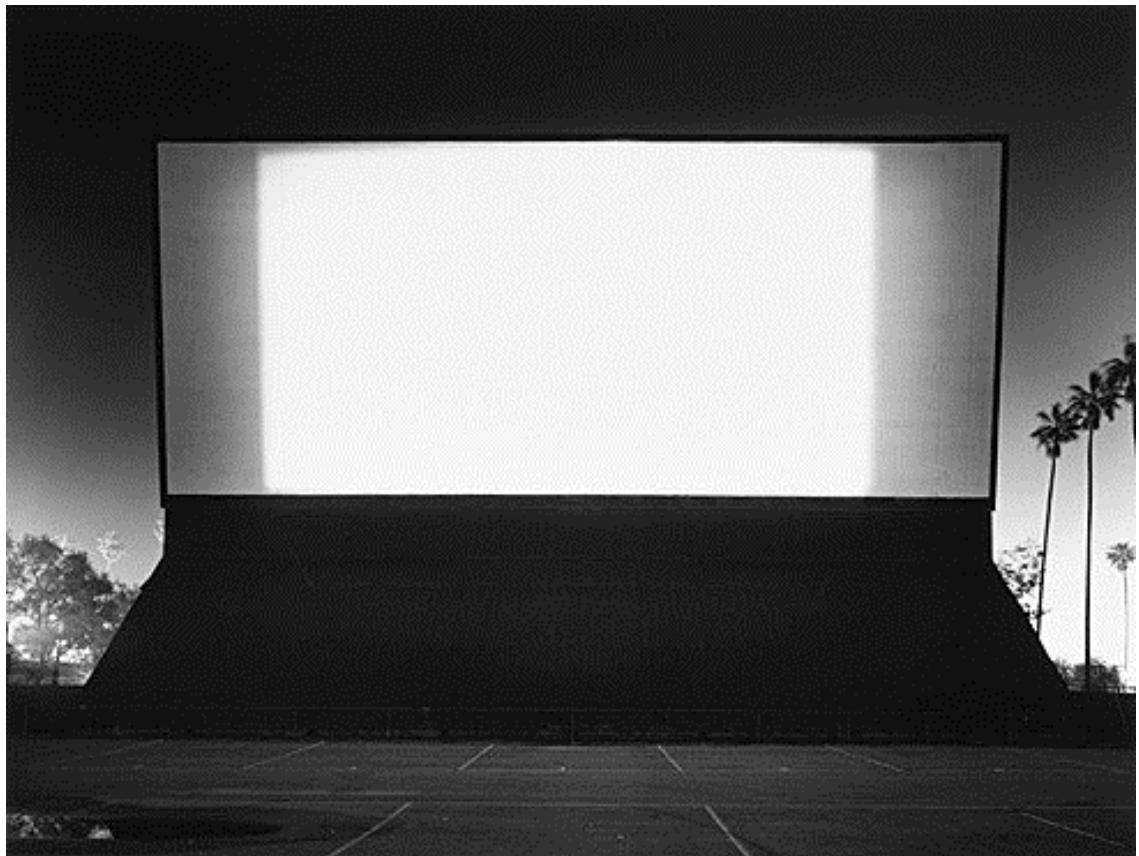




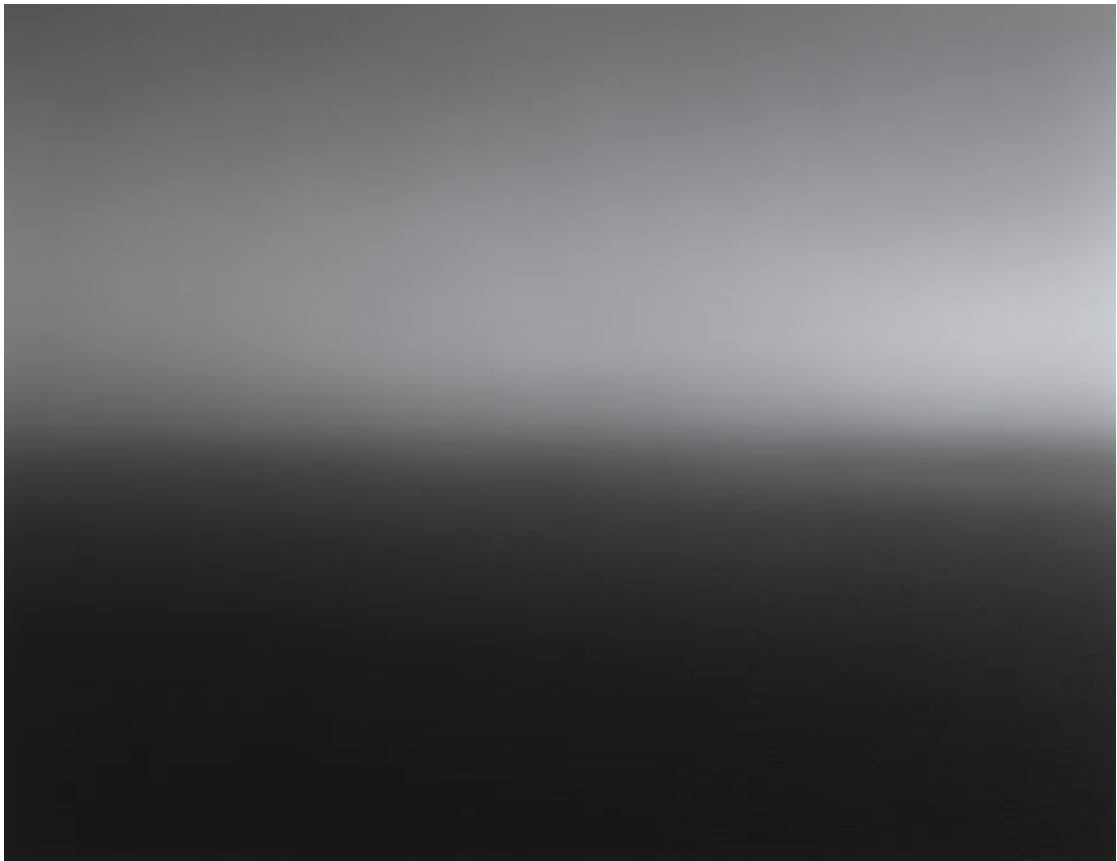
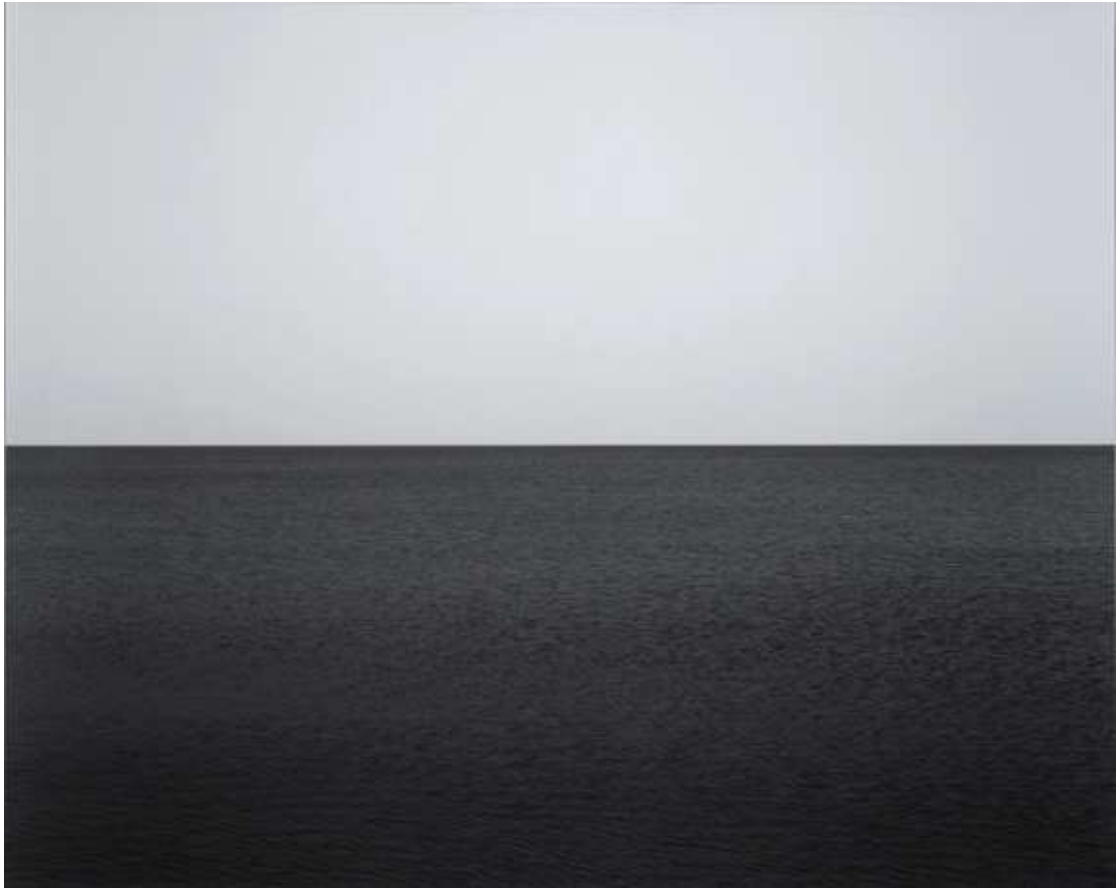


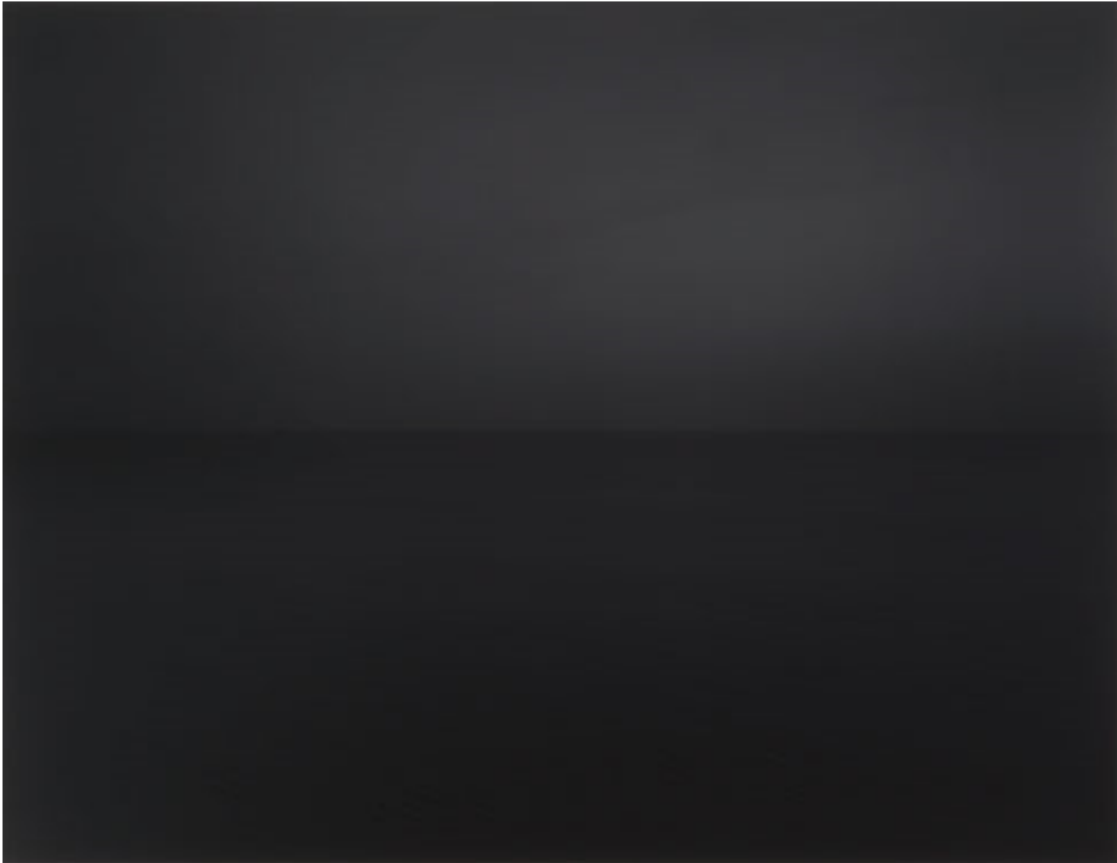






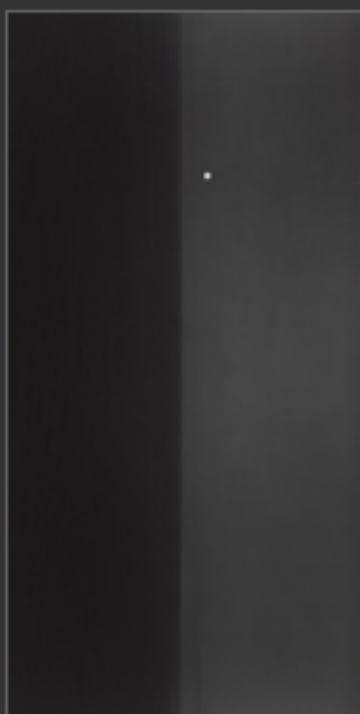








CARRIBIAN SEA, YUCATAN, 1990



N. ATLANTIC OCEAN,
NEW FOUNDLAND 1982



RED SEA, SAFAGA 1992



WORLD TRADE CENTER, 1997



Dini's surface : a surface of constant negative curvature obtained by twisting a pseudosphere, 2006



Onduloid : a surface of revolution with constant non-zero mean curvature, 2006



Surface of revolution with constant negative curvature, 2006



Dini's surface: a surface of constant negative curvature obtained by twisting a pseudosphere, 2004

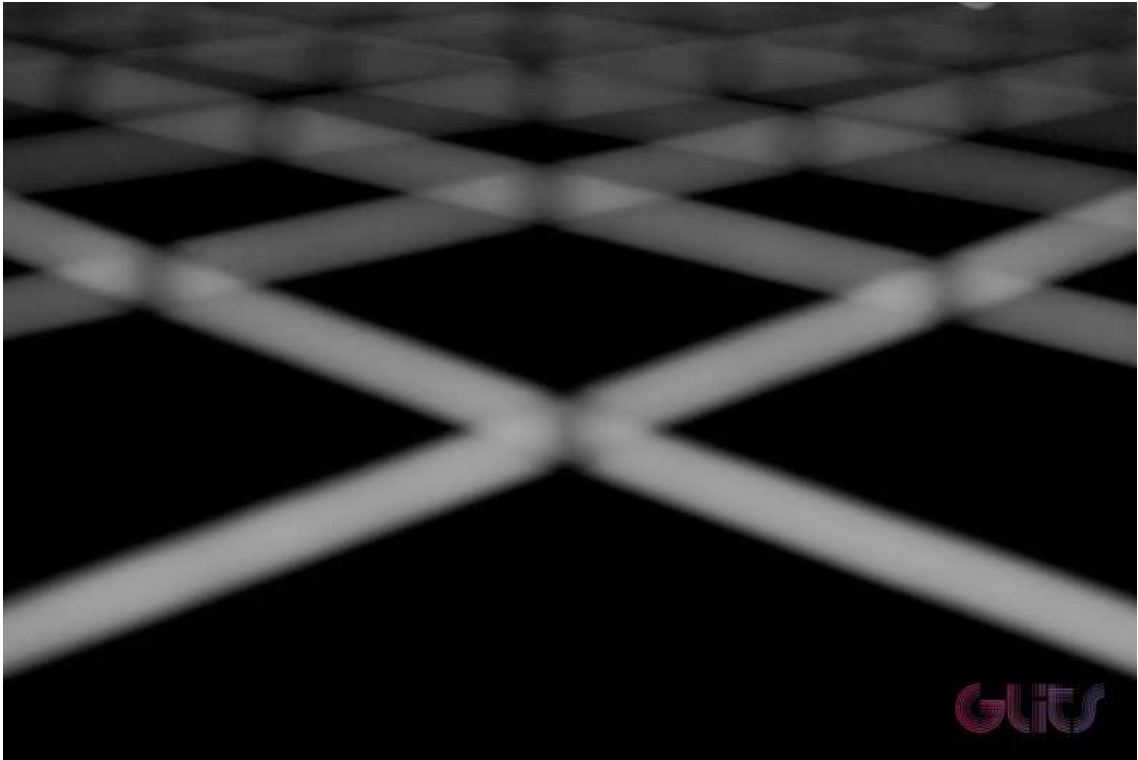


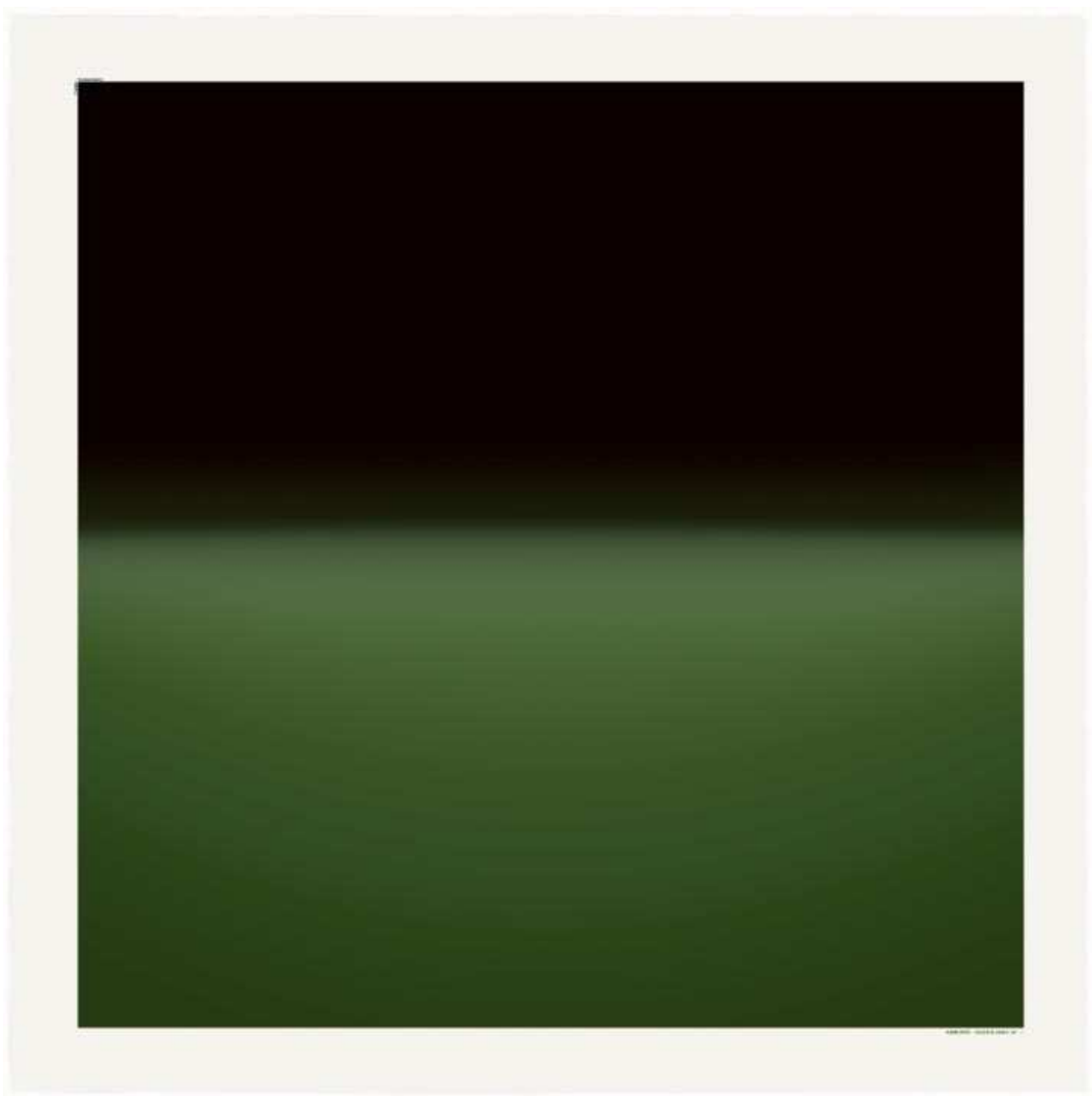
Two hyperbola tangent to one another, 2004

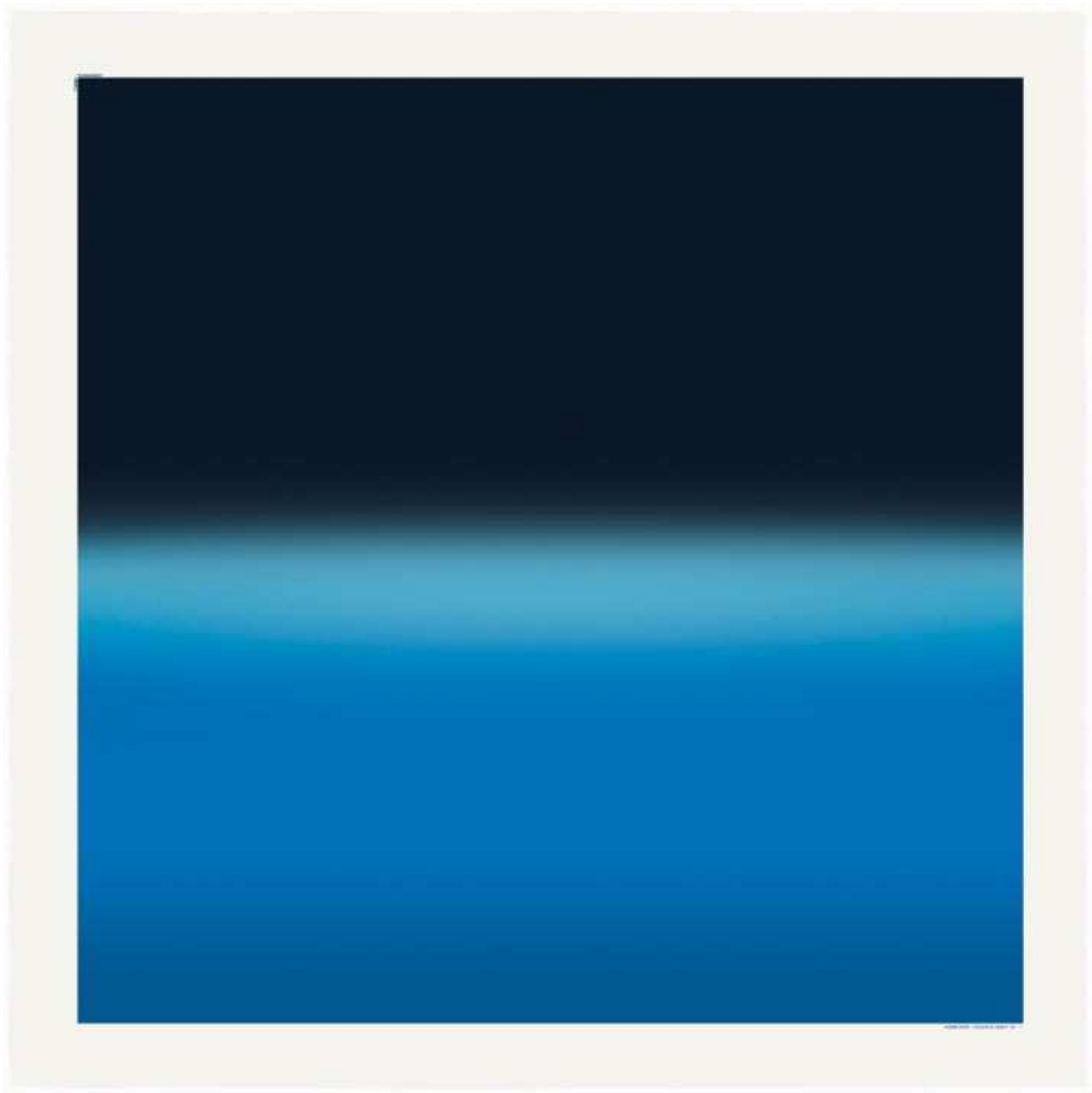


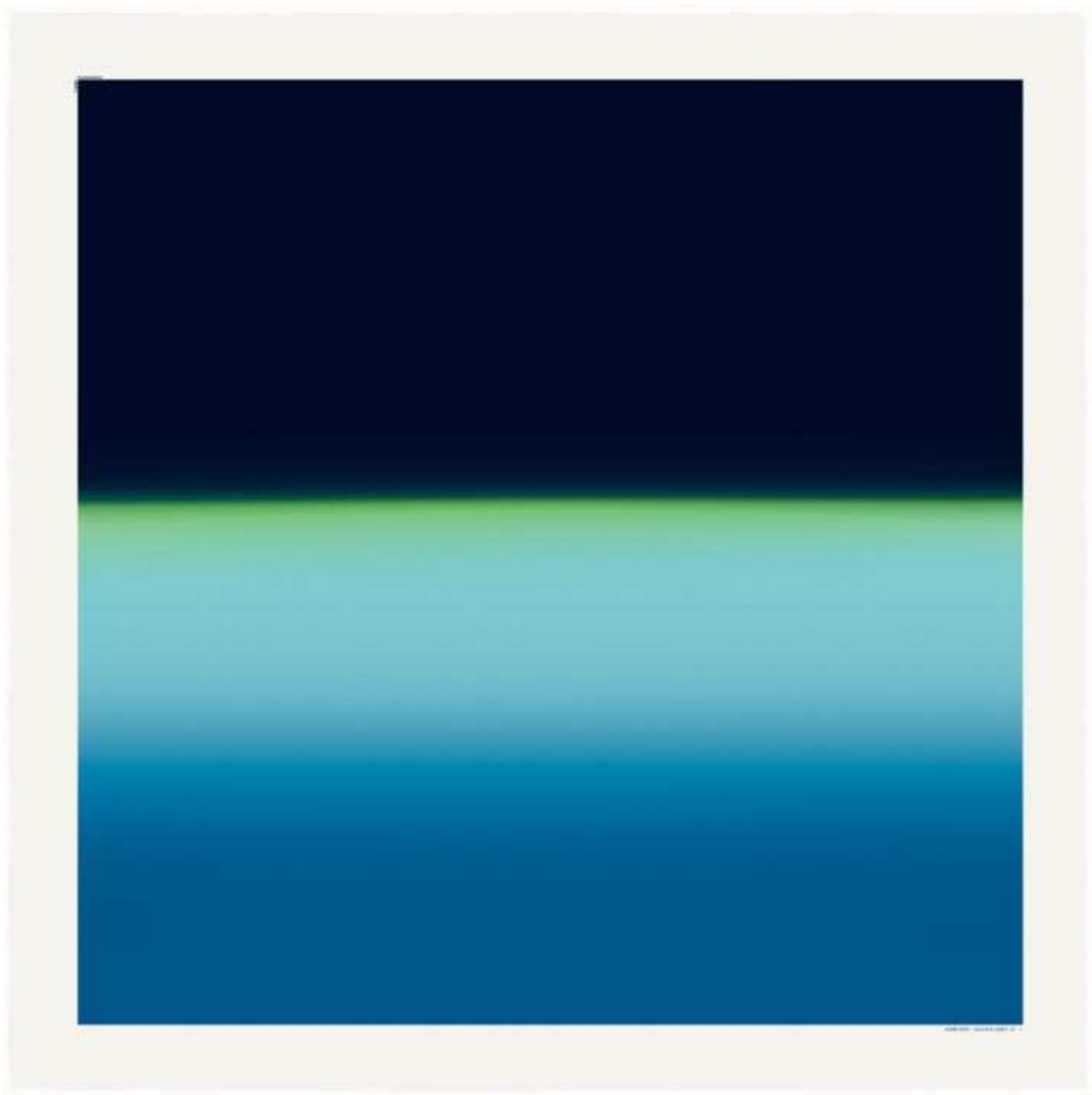
Quick return mechanism, 2004







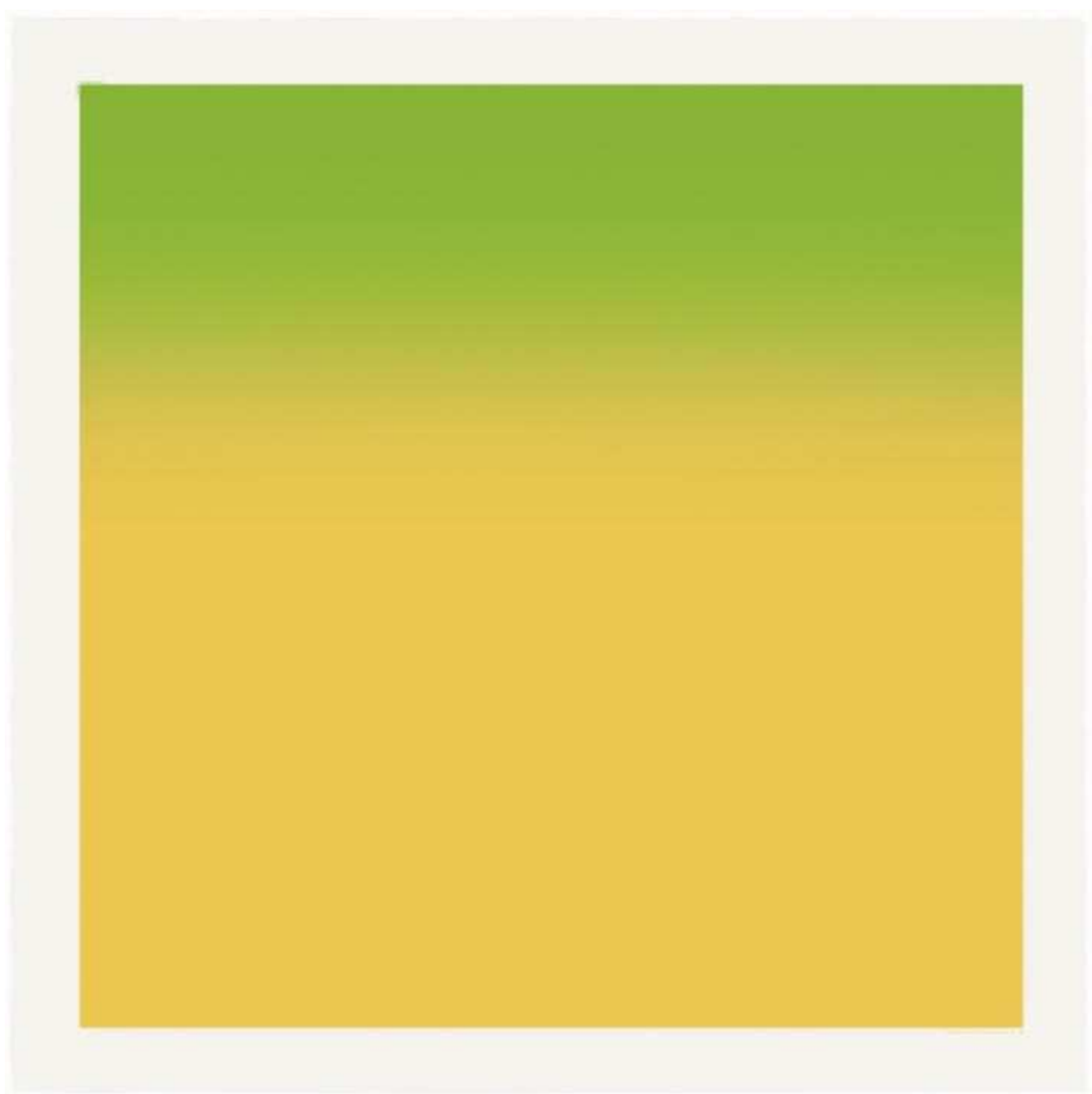


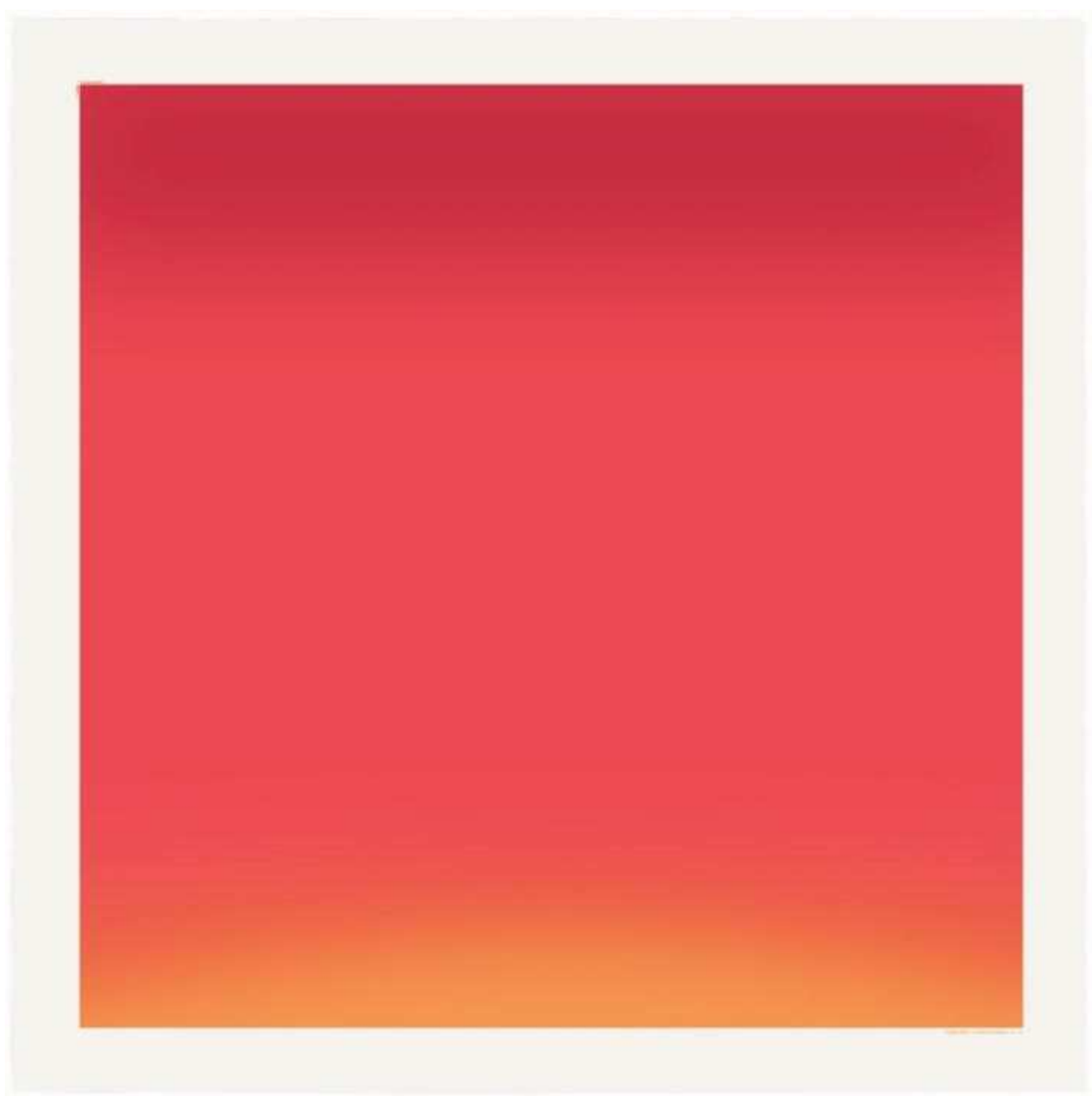


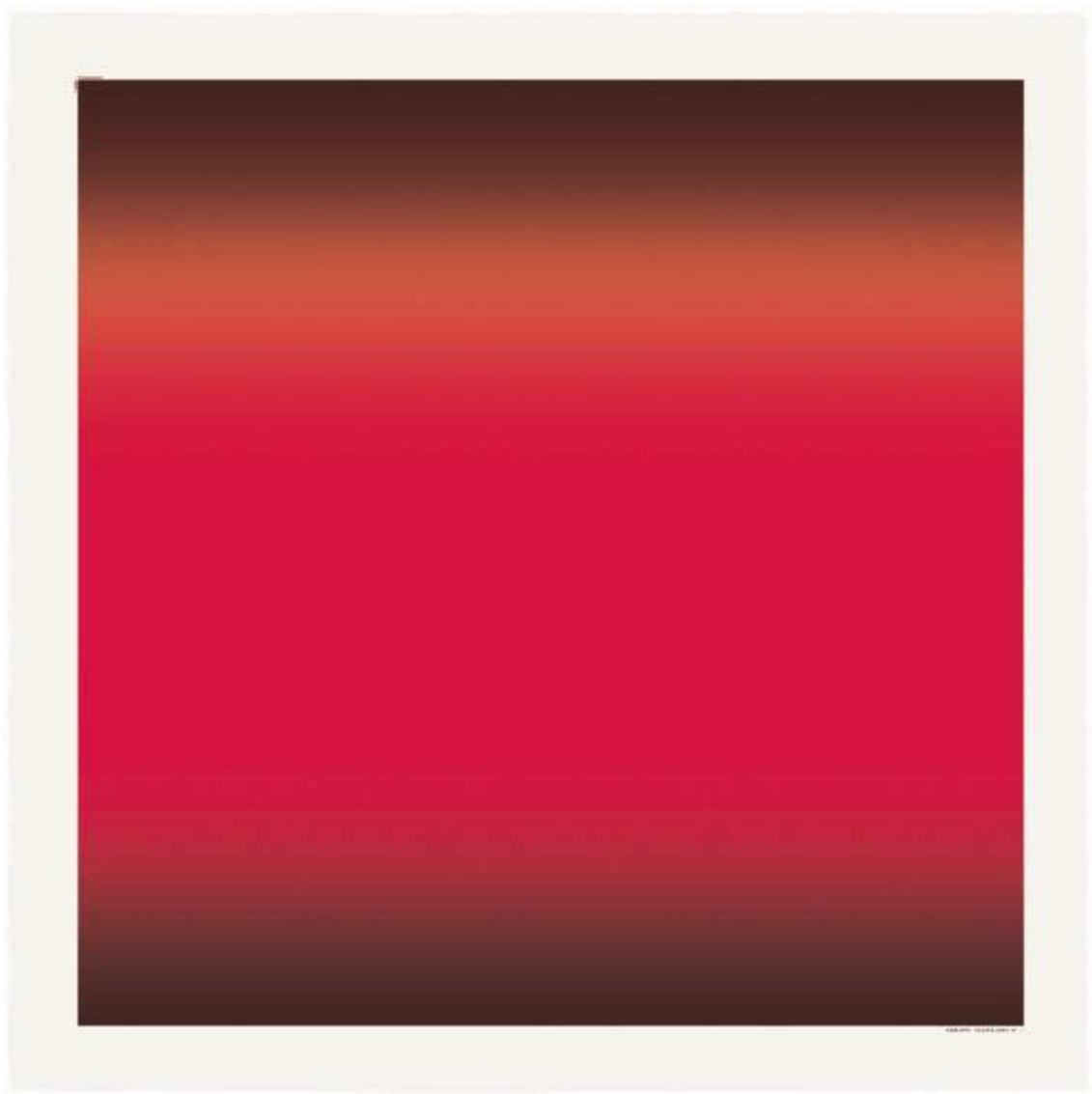














Hiroshi Sugimoto



Hiroshi Sugimoto

COLORS OF SHADOW

EL COLOR DE LA SOMBRA

Starting from cracking nuts with rocks like apes,
the use of tools has undoubtedly added to human acumen.

The use of tools as extensions of our hands
has greatly expanded our interaction with nature.

Over such interactions, we've also acquired mental habits.

In making arrows to shoot down birds in flight,
we've had to understand how birds fly,
as well as how to flake and grind stone to make arrowheads.

No sooner had humans grasped the notion
of vertical gravitation and begun to walk upright,
freeing our hands from ground movement,
than we started picking things up as tools,
and so developing our brain.

I myself have done my share of inventing tools
for realizing various art projects.

My studio is more of a workshop,
often they just don't sell the tools I need for the job:
like "a simultaneous vertical-horizontal agitator"
to prevent uneven film developing for my Seascape negatives,
or an "time-lapse anti-slip device" for shooting my Theaters,
or a "super-wide angle bellows" for my Architecture series...

I've learned many things from using my hands.

While I'm still not sure about the nature of light

—whether it's waves or particles—
I've learned a thing or two about shadows.

Thinking to devise a way of observing shadows,
the project escalated into a major undertaking,
requiring an entire hilltop penthouse
in an older apartment in Tokyo.

When surfaces receives light,
the light effects varies according to the angle of exposure.

Selecting three distinct angles
—90°, 55° and 35°—

I had the walls surfaced
using traditional Japanese *shikkui* plaster finishing,
which absorbs and reflects light most evenly.

In the morning light,
the shadows play freely over the surfaces,
now appearing, now vanishing.

While on rainy days,
they take on a deeper,
more evocative cast.

I've only just begun my observations,
but already I've discovered
a sublime variety in shadow hues.

3

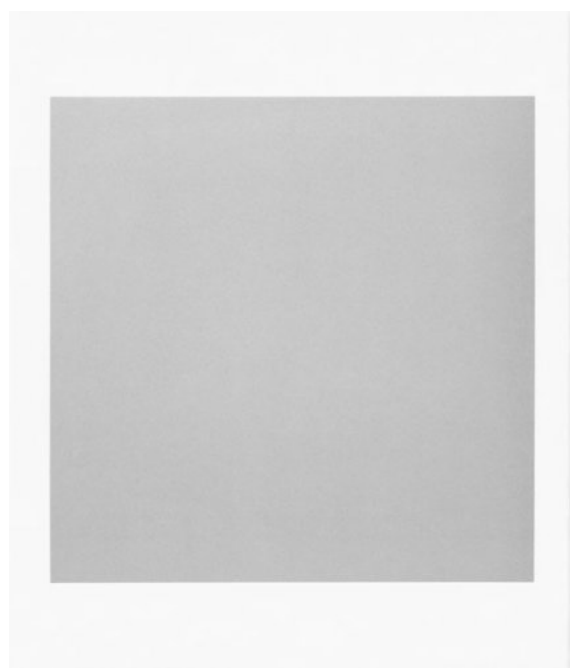
Asuka

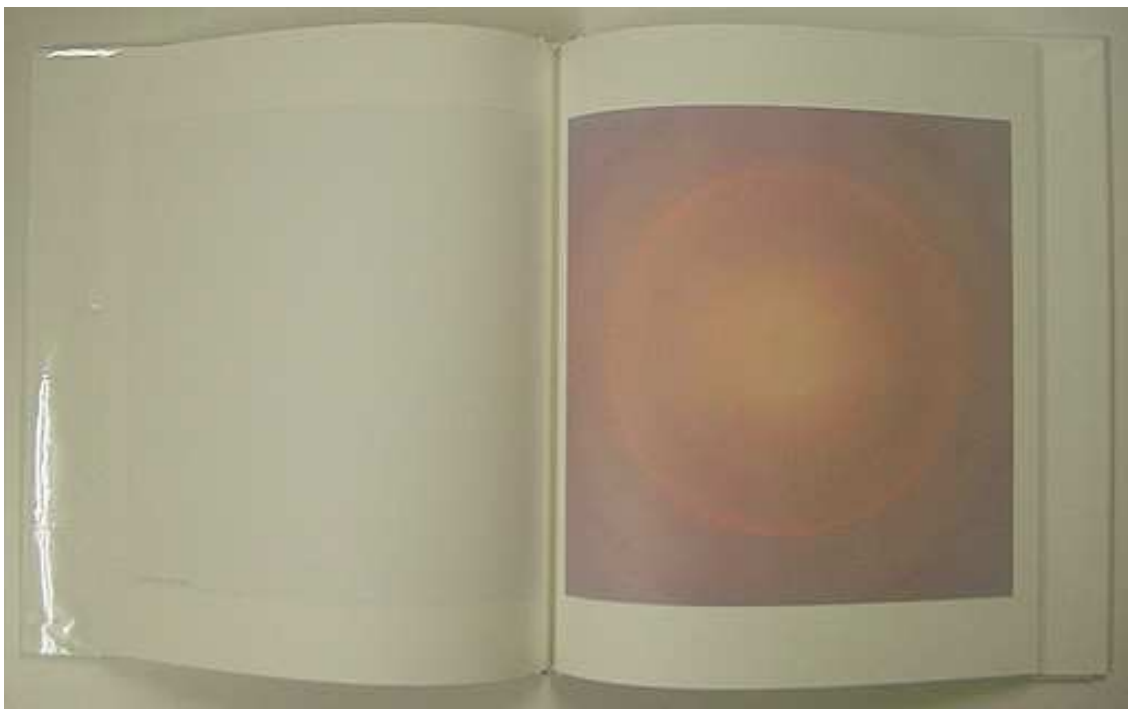
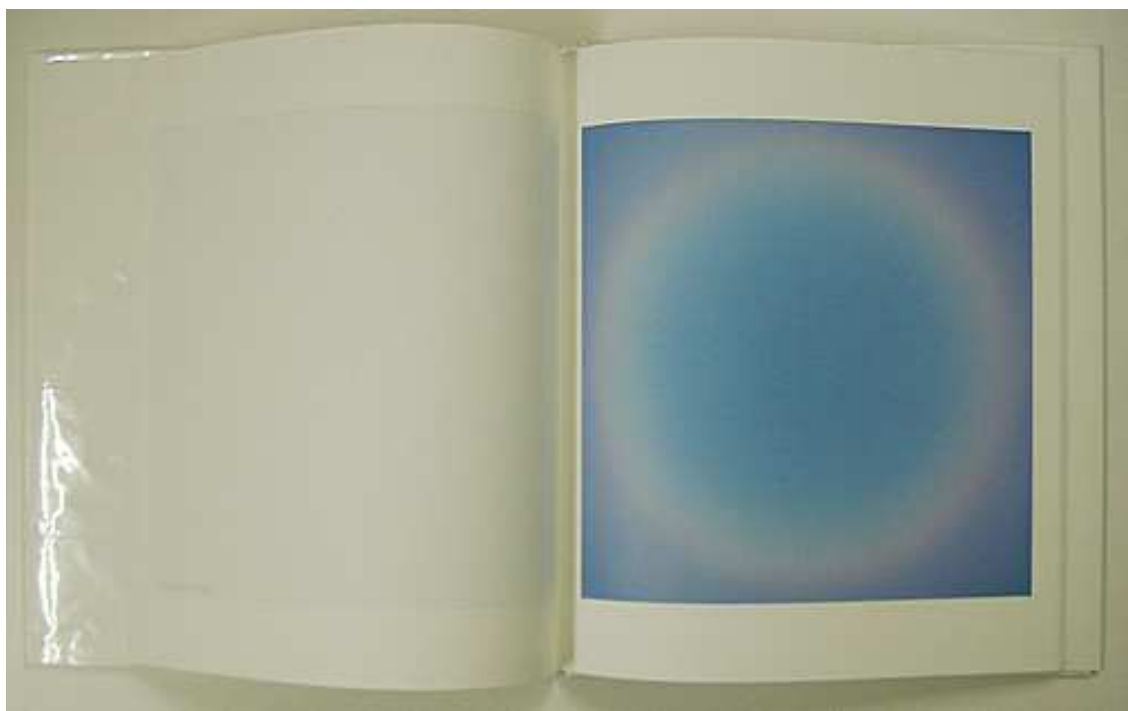
Katagiri

Asuka Katagiri "Light Navigation"



Published 7 February, 2007 by Art Design Publishing,
300x257mm Hard cover, 60pp, written in Japanese and English







Light Navigation 005



Light Navigation 009



Light Navigation 011



Light Navigation 015



Light Navigation 018



Light Navigation 023



Light Navigation 045



Light Navigation 045



Light Navigation 053



Light Navigation 103



Light Navigation 109



Light Navigation 128



Light Navigation 130



Light Navigation 133



Light Navigation 140



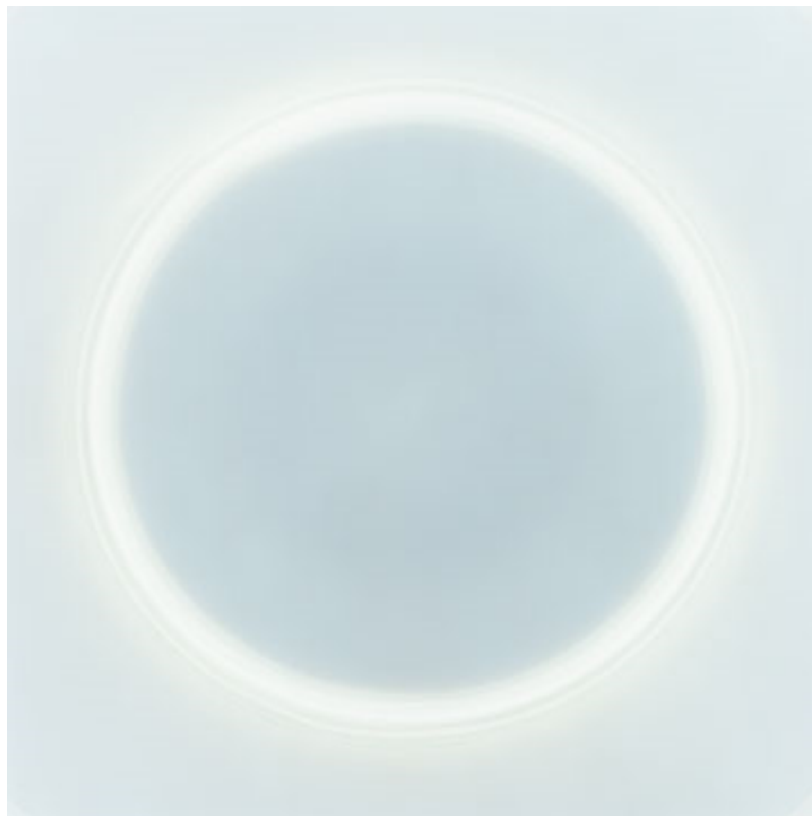
Light Navigation 141



Light Navigation 143



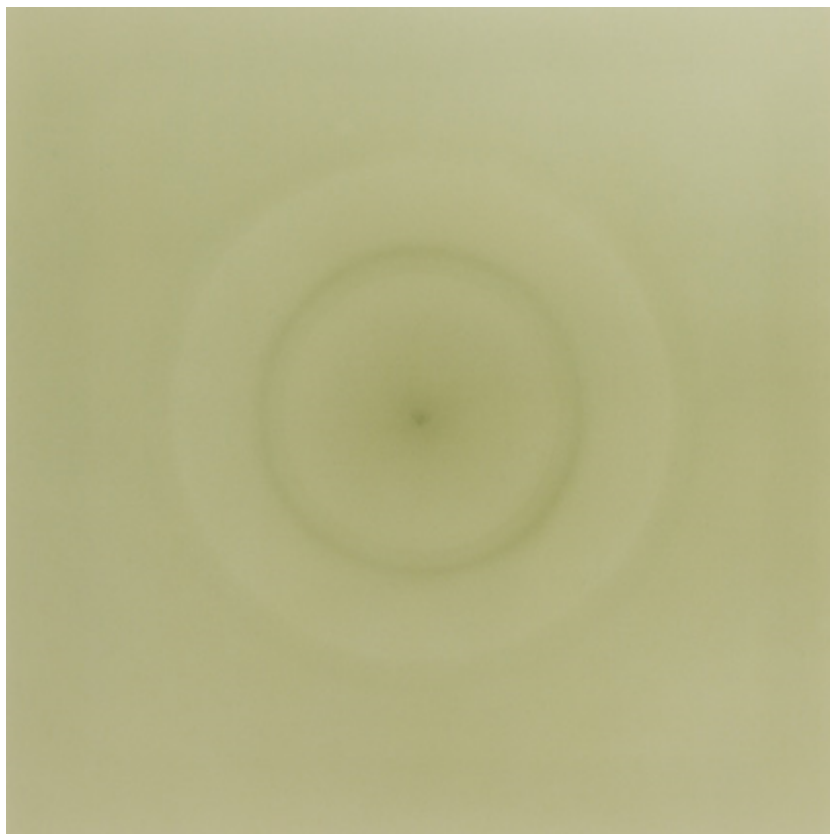
Light Navigation 144



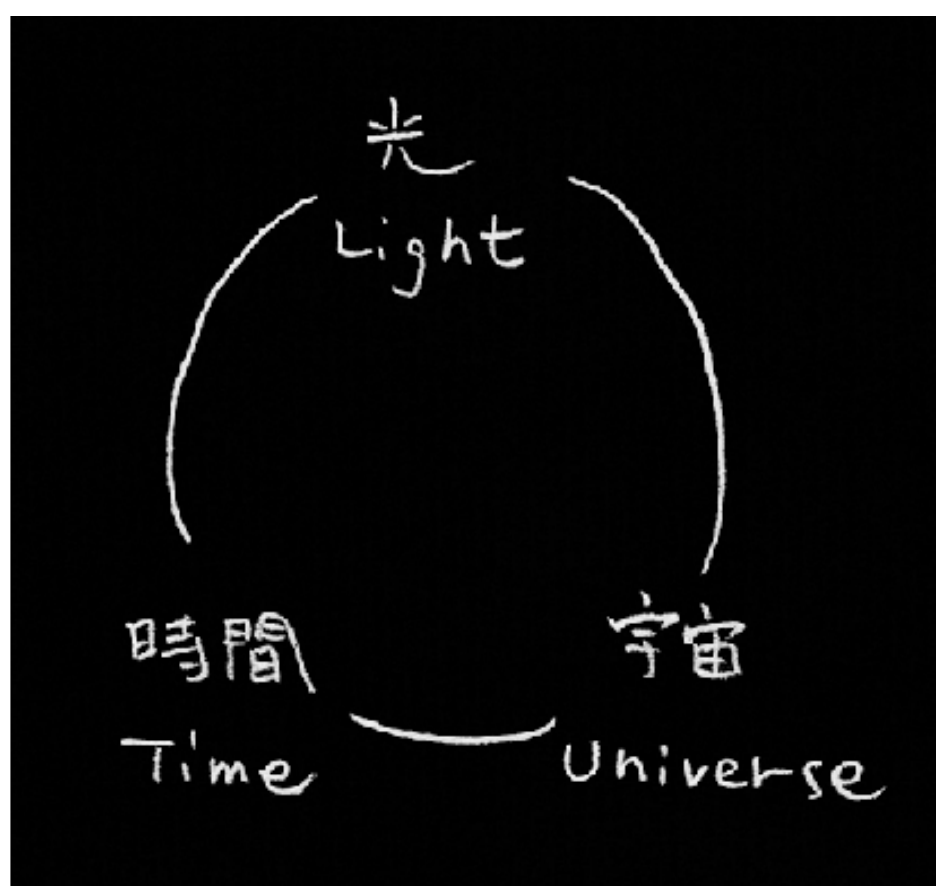
Light Navigation 152



Kuu 311



Kuu 405





Asuka Katagiri

Light Navigation

Navegar la luz

Experiences at the deepest level of consciousness occur almost automatically, regardless of a person's degree of self-awareness.

Las Experiencias en el nivel más profundo de la conciencia se producen casi de forma automática, independientemente del grado de conciencia de sí mismo de una persona.

Such experiences contain all the forgotten memories, hidden emotions and intentions, which do not usually rise to the surface.

Tales experiencias contienen todos los recuerdos olvidados, emociones e intenciones ocultas, que no suelen subir a la superficie.

In photography, similarly, images are automatically formed, they are captured by light through invariable laws, and become visible as a world quite different from the world we are familiar with.

En la fotografía, similarmente, las imágenes se forman automáticamente, son capturadas por la luz a través de leyes invariables, y se hacen visibles como un mundo completamente diferente del mundo que nos es familiar.

Some things can be made visible by capturing them whole, rather than by disassembling them into constituent parts.

Algunas cosas pueden hacerse visibles por capturándolas en conjunto, en lugar de desmontarlas en sus partes constituyentes.

Looking at light that reaches us from outer space, I ponder its significance, and the space and time through which it has travelled

En cuanto a la luz que nos llega desde el espacio exterior, reflexiono sobre su significado, y el tiempo y el espacio a través del cual ha viajado.

Those experiences at the deepest level of consciousness will be healthily forgotten, but this does not mean they have not been felt, it is just that one may not realize it immediately, as they affect only the deepest levels.

Esas experiencias en el nivel más profundo de la conciencia serán saludablemente olvidadas, pero esto no significa que no se hayan sentido, es sólo que uno no puede darse cuenta de inmediato, ya que sólo afectan a los niveles más profundos.

I believe that looking at something continuously can lead down to those deepest levels, and that ‘something’ can be shared.”

Creo que mirar algo continuamente puede llevar a esos niveles más profundos, y que ese “algo” puede ser compartido.

288 . EL COLOR DE LA LUZ				
1	Manabu Yamanaka	CCLXXXVIII	46	1959/...
2	Hiroshi Sugimoto	CCLXXXVIII	54	1948/...
3	Asuka Katagiri	CCLXXXVIII	20	1971/...
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<http://es.scribd.com/collections/4401446/Sinfonia-Visual>

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manuelsusarte@hotmail.com